

## Collector Acquires a Beautiful Myers



"AUTUMN CONVERSE"  
 By JEROME MYERS  
 This delightful canvas has been sold to a western collector by the Grand Central Art Galleries, of New York.

 NEW-FOUND VERMEER  
 PICTURE OF A BOY

It Had Passed Through the Hands  
 of Numerous Experts Before Its  
 Discovery by a Paris Dealer

PARIS—As I cabled recently, a new Vermeer has been discovered here. I went to see it and, in spite of the mystery surrounding it, I succeeded. The discovery is a big event, calculated to please Mr. E. V. Lucas, the enthusiastic biographer of the master of Delft.

The picture is 54x50 cm. It represents a young boy, half length, full face, showing two big, wide-open, light eyes. He might be the brother of the young girl at the Mauritshuis in The Hague. He has a crop of long auburn curls, a white scalloped collar which rests on his right shoulder half double folded, showing a yellowish silver-gray jacket of the same shade as the dress of the girl in the Mauritshuis and lastly a brownish red cloak which covers the whole lower part.

This color is like the tints in the great work of his youth, the Christ with Mary and Martha in the Coats collection in Scotland, and the date of creation of the new picture will have to be placed between the 15th and the above mentioned girl's head, or with the Woman's portrait in the Museum at Budapest.

Numbers of connoisseurs and the most famous experts, among whom Mensing from Amsterdam, had seen it, examined it, even owned it, and did not identify it. But one day a more fortunate dealer saw it and as a result of his intuition, came to the conviction that it was a Vermeer. He acquired it and upon examination it disclosed all the analogies specified above. He showed it to Mr. De Groot, who confirmed his diagnosis, and now it is impossible to look at it without being satisfied that it is a true and most admirable Vermeer. The wonder is that it was not recognized earlier. —H. S. C.

## Dutch Old Masters Sold

AMSTERDAM.—Holland was unable to retain any pictures at the sale in the Friederich Müller auction house of the first part of the N. I. Jenrode collection of Dutch primitives and old masters. The United States and England were especially well represented. Rembrandt's "Portrait of an Old Jew" was bought for 36,000 guilders by Perin Cassirer, of Berlin. Among other paintings sold were three by Frans Hals, which brought 16,000, 26,000 and 15,400 guilders respectively, and a Ruisdael, which brought 29,000 guilders.

 Pennell, Whistler,  
 John and Titian

One Anecdote Involves All Four,  
 Especially the Two Who Are  
 Still Alive—Pennell's Version

In an interview published in THE ART NEWS on June 16 Augustus John was asked if he had seen a cartoon of Joseph Pennell dragging around a toy wagon in which was a miniature Whistler. "No," replied Mr. John, "but I shouldn't want to be dragged around by Pen."

This remark and another, deprecating the extreme zeal of Mr. Pennell in exploiting Whistler, caused the American artist and lecturer to write to THE ART NEWS a note in the course of which he said:

"Mr. Augustus John need have no fear—I should not want to be seen dragging him about or boosting him up. He is as much out of things—say financially—as his chestnut story of Whistler and Titian, which he will find better told in the authorized 'Life of Whistler.'"

The story of Whistler and Titian alluded to was related by Mr. John as an incident of his youth, when he met the famous painter in the Louvre, and the feature of it was Whistler's comment as they stood before a picture by Titian: "Now there is a man who painted the better the older he got, and he was not quite ninety when he died, and then he was carried off by the plague. If it hadn't been for that he might be painting yet."

Now since Mr. Pennell's assertion that the story was in his "Life of Whistler" seemed to raise an issue of veracity between two eminent artists, THE ART NEWS arranged an interview with Mr. Pennell. He was seen in his apartment at the Hotel Margaret, Brooklyn, and was asked to say on what page of his book the story about Titian could be found.

"Oh, I can't recall the details, but it's there—of course, it's there. Now, Augustus John's opinions are not worth quoting, anyhow. His work is of no importance."

"But was that specific story used in your book? Did Whistler say to you that if it hadn't been for the plague Titian—"

"Oh, Whistler often said that Titian painted better as he grew older. Everybody knows that Whistler was in the habit of saying such things."

"If you will point out the story in your book, we might compare it with [Continued on Page 4]

 PAGE HAS BILL FOR  
 SECRETARY OF ART

Head of Massachusetts Art Commission Will Have It Introduced at Next Session of Congress

BOSTON—Walter Gilman Page, Chairman of the State Art Commission of Massachusetts, has prepared a bill for the creation of a National Department of Fine Arts. The measure will be introduced by some member of Congress from this state at the next session.

Recently the American Federation of Arts and the Association of American Art Directors went on record in favor of the creation of such a department, to be headed by a secretary of art to serve as one of the members of the President's cabinet. President Harding said two years ago that he would be glad to consider the plan for a department of fine arts if those who wish to see it established would draw up plans for it.

Mr. Page, who is a painter as well as an instructor of art, says he does not claim perfection for his bill, but that he has given considerable thought to it. A few years ago he was made chairman of a committee of the Federation of Arts to work for a fine arts department, but the committee received no encouragement from the National Fine Arts Commission. "There is not enough of the impersonal attitude" toward the question on the part of persons in high stations, he thinks.

"The purpose of the Department of Fine Arts," his bill reads, "shall be to increase knowledge of the arts through official channels, and to develop a taste for art, one of the greatest factors in the march of human progress. The secretary of fine arts shall have charge and control of the National Gallery of Art, including the Freer Gallery, and all other galleries of art which may hereafter come under its control wherever situated; and he shall be a member and chairman ex-officio of the Commission of Fine Arts, which shall perform its duties as prescribed by law under his direction, and shall advise and judge all matters relating to construction, monumental as well as buildings, paintings, sculpture, exhibitions under government aid, both in the United States and its possessions, as well as in other countries. The secretary of fine arts shall also have direction and charge of international relationships in the field of Art, assuming responsibility together with the Fine Arts Commission for gifts to this government on the part of foreign governments, have charge of art exhibitions abroad where the government of the United States has control, and through available official channels made known the works of American artists and artisans throughout other countries. The diplomatic and consular service shall assist the secretary of fine arts by keeping his department informed in all fields of art movement in the countries to which the United States are accredited, and shall secure and transmit to the Department of Fine Arts all printed matter relating to the work of this department. The secretary of fine arts shall investigate and report as often as circumstances shall require upon the teaching of art in the public schools of the country, and he may advise through reports upon better and more instructive methods, to the end that the coming generations may possess the knowledge necessary for a wider, better informed and more highly developed public taste."

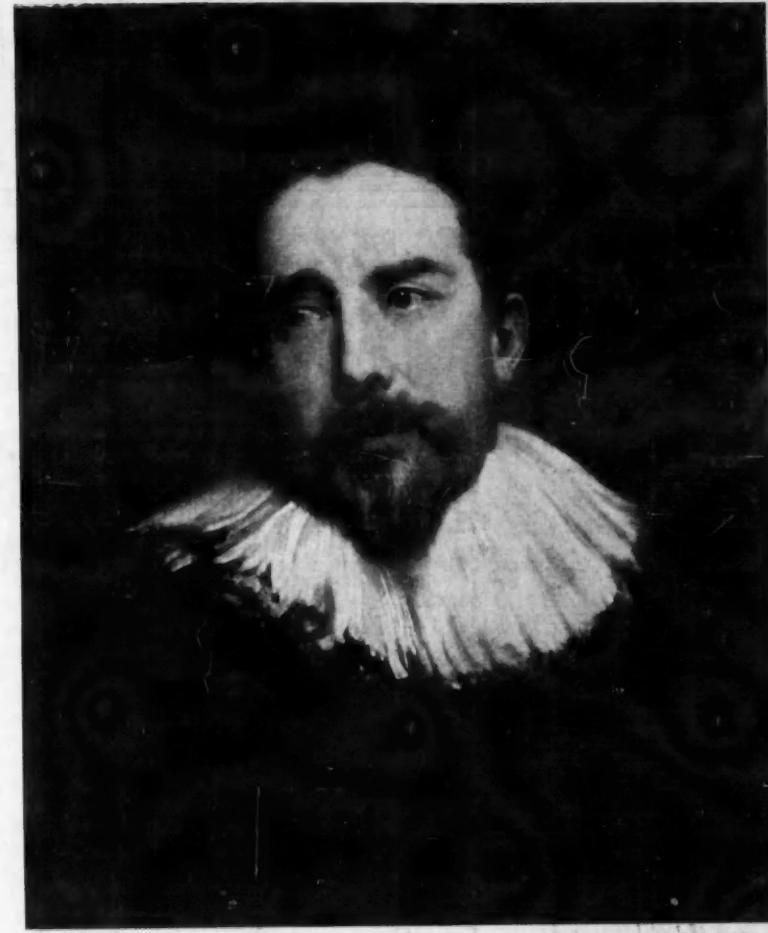
Section 2 of the bill provides for an assistant secretary at a salary of \$8,000 a year.

## Speicher's Prize Winner Sold

PITTSBURGH—The Pittsburgh Athletic Association has purchased "The Young Hunter" by Eugene Speicher. This painting was awarded second prize, \$1,000, in the twenty-second International. For a number of years the Pittsburgh Athletic Association has made it a practice to purchase one or more paintings from the Carnegie Institute's exhibitions.

*"It is a pleasure to read an art paper so alive and interesting, and American artists are fortunate indeed to have such a champion as THE ART NEWS. It is a common failing of humanity to forget the living while it pays homage to the dead. And so it often happens that artists of marked ability may almost starve while wealthy men spend thousands in purchasing the works of those long dead. Surely they would be paying the great departed one a finer tribute (did they but realize it) by seeking out and encouraging those who are worthily following in their footsteps. I could not help feeling as I read your paper from week to week that while honoring the works of those long dead, you were very much in sympathy with the living."*—JOHN GIBBINS, JUNIOR, Birmingham, England.

## A Pre-English Portrait by Van Dyck



"PORTRAIT OF A MAN"

By VAN DYCK  
 Reproduced by courtesy of the owner, Mr. A. L. Nicholson of London.

This picture was one of the choicest gems in the cabinet of the Canadian collector, the late Lord Mount-Stephen, in whose possession it seems to have been

for many years. It is of Van Dyck's last pre-English period and is still full of that spiritual power which he so large an extent derived from his Italian visit and studies. It is in brilliant condition.

 "Money Back" Rule  
 by London Art Firm

To Restore Confidence Among  
 Buyers, W. M. Power, Ltd., Will  
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LONDON—"Your money back in twelve months, if dissatisfied," is a novel rule for a fine arts firm, but it is that adopted by W. M. Power, Ltd., in the new Bond Street Galleries.

The aim of this departure is to restore confidence in regard to picture attributions and to encourage the amateur to rely on the guarantee of a firm of standing rather than to purchase haphazard from obscure sources.

Messrs. Power make a feature of the dispersal without publicity of picture collections, for those who shrink from putting them up at the ordinary auction room. The firm specializes in pictures and drawings by old masters.—L. G.-S.

## Drawings Taken, Artists Fined

BERLIN—The trial of the two young artists—Godal and Kobbe—whose works had to be withdrawn by order of the Attorney General, was recently held in Berlin, with the result that four drawings were confiscated. The reason given was "lasciviousness." In addition, both artists were fined. The Attorney General has recently confiscated a series of prints by George Gross, "Ecce Homo," for the same reason. Artists are asking if these are the results of the great revolution and efforts for the enlightenment of the masses.

## Heseltine Wins English Favor

LONDON—A series of twenty-six bronzes of animals by Herbert Heseltine has been acquired by Lord Woolavington for presentation to the nation. The Heseltine exhibition, which was to have taken place in London this autumn, will instead be held in the coming year. This American sculptor, who is now in England, is at present occupied in completing the series in question.

## Dutch Museum Buys a Singer

The Folsom Galleries have received a cable from Frans Buffa & Sons, Amsterdam, announcing the sale of William H. Singer's painting, "The Valley of Mystery," to the Stedelyk Museum, Amsterdam. Mr. Singer recently held an exhibition of his pictures at the Buffa Galleries.

 MODERNS INFLUENCE  
 WOODSTOCK SHOW

McFee, Dasburg, Bellows and  
 Speicher Are Among Those in  
 First of the Season's Displays

WOODSTOCK, N. Y.—The Woodstock Art Association opened its gallery for its fourth season on June 15 with an exhibition of work by members, the first of three showings to be held during the summer. The gallery fronts upon the main highway of Catskill travel. Its visitors from New York number some of the best-known dealers and collectors.

Several of America's most acclaimed Moderns make Woodstock the center of their operations, and their influence is strong upon the rising generation. There is, for instance, Henry Lee McFee, whose "Portrait of an Artist," a self-portrait several winters ago, is by all odds the finest thing in the exhibition. It is becoming clearer year by year that we have in McFee a master of form of the very first order, a painter whose work abides our question, and is based on something more enduring than the art fashions of the moment. His canvas here has the strength and solidity of sculpture, and the gentle calm—one had almost said the wistfulness—of an early Italian fresco.

Andrew Dasburg, another Modern whose name has often been coupled with McFee's, appears a more lyric figure, with a New Mexico landscape, one of the completest he has shown recently, in effect an astonishingly realistic rendering of a Pueblo village in terms of interrelated shapes of practically flat color, a highly abstract affair. It has a great deal of distinction and charm, like all the work of this interesting painter, but seems something less inevitable than the work of McFee.

George Bellows, who makes no especial claims to being Modern or old-fashioned but who continues to be himself in every company, is represented here by only one small illustration in oil, "Introduction of John Sullivan," very hard in finish, as illustrations are wont to be, but very characteristic in feeling, and a group of striking lithographs. These include a crucifixion, a rare print of an earlier seashore composition with sailors and a boat, and an utterly Bellows thing of a wake, with brutal figures and eerie lights and darks, as well as several portrait sketches in very much lighter vein. Bellows has settled in Woodstock for better or for worse, and his new bungalow is

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There are two pictures of Provincetown scenes by John Noble, Robert Ball shows "Palisades" rich in color and sincerely rendered; George Elmer Browne a figure piece, "Before the Mirror"; Richard Miller, a portrait of "John Cordes"; James R. Hopkins, "Lotus Land"; Ora Coltman is deservedly given a prominent place for "The Willows," cheerful in color and well composed, and Nancy M. Ferguson shows two attractive Provincetown subjects. Clifford H. Phillips has a small gem-like painting in a green-toned landscape, full of poetry and feeling, and Pauline Palmer is forceful in "A Grey Day."

Speicher is not particularly well represented here with a small and somewhat overworked flower panel and a somewhat dry Woodstock landscape. Rosen is aggressively modern in his large "Bridge" organization, a canvas which in spite of its logic and its great show of energy still completely fails to stir one emotionally. One wonders why Rosen uses glass on a canvas of this description.

Two interesting Woodstock painters recently returned from a several years' stay in southern France are Paul Rohland and his wife Caroline Speare. He shows two of his blond and ingratiating landscapes, caressed into being rather than painted, so one feels, and the two small but very vigorous and personal landscapes done in the neighborhood of Venice, and full of the southern color of the place. There are two strong landscape organizations by Judson Smith, and a self-portrait by Henry Mattson with a fine feeling for the grotesque. Alfonso Faggi has two characteristic sculptures, and Warren Wheelock, whose wood carvings attracted attention last season, a small abstract sculpture. Neil Ives, Charles Bateman, Konrad Cramer, Gerritt Honduis, Torajero Watanabe, Georgia Kiltgaard, William Schumacher, Eve Watson Schutze, Marion Bullard, Carl Eric Lindlin and Ernest Fieni show attractive and personal work, and there are canvases by John F. Carlson, Frank Swift Chase, Harry Leith-Ross, John Carroll, Birge Harrison and others.

Several groups of pottery, batiks, hand-woven textiles and tied-and-dyed work complete an exhibition whose average of achievement is remarkably high considering that it represents the almost unselected work of an entire community.

—J. P. S.

## Good Exhibit in Provincetown

The opening of the annual summer exhibition at the Art Association Galleries, July 1, marked the formal beginning of the art season at Provincetown. John Noble, director of the association, was detained in New York, and Charles Casenau assumed the responsibility of the show and to his credit it is one of the best in years. The galleries are well hung and all of the representative Provincetown artists have contributed. Charles W. Hawthorne exhibits a group of colorful landscapes and a figure work, "The School," Marion Hawthorne is represented by flower studies, Ross Moffett by a well-rendered composition, "The Fish Wife"; Jeanie Gallup Mottet by "Roses," good in composition and quite decorative.

—L. M.

## Strong Display at Gloucester

GLOUCESTER—The liveliest art season for many years opened on July 7 when the Gloucester Society of Artists gave a reception and private view at its new club house on Eastern Point Road. Over 2,000 artists and members of the summer colony crowded the spacious club rooms and the well-lighted gallery. The exhibition is lively and full of interest and consists of oil paintings, water colors, etchings and sculpture.

Alice Worthington Ball's "Gloucester" is a striking canvas boldly executed, the dark sails in the foreground making a handsome pattern against the sunlit houses. William Meyerowitz sends a still life of great distinction and Louise Upton Brumback is represented by a large

Other outstanding canvases are "Cape Cod" by Vernon B. Smith, "Spring" by Michel Jacobs, "If Winter Comes" by Morris Hall Pancoast, a striking marine by M. A. Feldberg, "Bearskin Neck, Rockport," by Susan Barse Miller, "Noon," by Rose Kleinert, Yarnall Abbott's painting of shimmering sunlight on houses and trees, Alexander Tupper's coast scene, Alice G. Locke's two pictures of boats, good in color and well composed, Carl Rungius' fine snow scene "Morning," T. V. Valenkamp's painting of a ship under full sail in a stormy sea, and Joseph A. Nune's "Gloucester Cove on a Grey Day."

Among the figure paintings are three characteristic canvases by Charles Allen Winter, "Victorine" by Millie Bruhl Frederick, a decorative "Portrait of Ann" by Gerald A. Frank, a good portrait of "An Aviator" by Eben Comius, and two charming child studies, "Up with the Lark" and "The Little Doll" by Alice Beach Winter. "Morning, Mantel Decoration" by F. L. Stoddard, and Vladimir Pavlosky's decorative study of peacocks are charming in color.

There are some very fine water colors, including a group by Charles Hopkinson, marines in pure color and done in broad washes. Charles H. Pepper sends a group also, the best of which is "The Leaning Rock," bold and striking in design and color. John A. Cook has typical Gloucester scenes and Heloise G. Redfield a delicately colored "Mt. Monadnock." The sculpture is grouped in the center of the gallery and contains such charming figures as "Dryad" by Leonard Craske and "Children on the Beach," a group by Nellie Louise Thompson.

The North Shore Arts Association will

[Continued on Page 3]

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## NOTABLE WORKS BY AMERICANS ON VIEW

Knoedler's Summer Display Is Distinguished by Several Fine Pictures by Distinguished Painters

For their summer show of 1923 the Knoedler Galleries have hung a group of thirty-seven canvases distinguished by several notably fine paintings by men of the elder school, two of whom at least are not often represented in current exhibitions. These are William Bliss Baker, whose "Woodland Scene" combines dignity and charm, and C. A. Platt, an architect for many years now but long ago an etcher and landscape painter of much personal distinction.

Mr. Platt's "The Inlet" shows his fondness for longshore views, the picture being painted with affection as well as with an unerring eye for what constitutes an effective scene. Another unusual contribution is a landscape entitled "The Wayside Inn," and a delightful one it is, by William J. Baer, best known as a miniature painter.

By Frank Duveneck is a colorful painting of "Washerwoman, Venice," a souvenir of his earlier Italian days, apparently, for it is much harder in outline and color and more frankly anecdotal than his canvases of later times. By Sargent is a "Girl in White Muslin Dress," one of his London portraits of many years ago but eminently characteristic of all that Sargent's name means in portraiture.

Another early and delightful painting is Inness' "Sunset, Barberine Villa at Albans," a canvas painted in the days when the artist was markedly under the influence of the modern Italian romantic landscape school. The picture glows with color and picturesquely beauty. Of Inness' contemporaries, Wyant is represented by a characteristic "Landscape"; Homer D. Martin by "On the Hillside," and William Sartain by "The Meadow Near the Shore."

J. Alden Weir's "Going to School" and Childe Hassam's "Central Park West" link themselves together in manner although in scene and from social aspects they are worlds apart, both being completely typical of each painter at his best in this genre. Theodore Robinson's "A Cobbler of Old Paris" is in a vein out of his usual Giverny subjects but is Robinson in every inch of its story-telling subject and technique. Other figure subjects are by Walter McEwen, F. W. Wright, Louis Kronberg, John La Farge, F. S. Church and Edward A. Bell, the work by La Farge being the always impressive study of "Manana, a Samoan."

Naturally, in an exhibition of American art, landscapes predominate in this summer show, which will continue until September. Notable among these are Louis P. Desso's "October Morning," W. R. Derrick's "Fall Shadows," F. W. Kost's "Landscape," R. W. Van Borskerck's colorful "Early Autumn, Au Sable River," W. Granville Smith's

"Cedars," Harry F. Waltman's "The Ice Pond," Robert Vonnoh's "Peacock, Rose and Grey Haze," and Parker Newton's "Dampierre, St. Nicholas, Normandy."

One of the most vigorous pictures in the show is "The Skeleton" by George Bellows, the gruesome title referring to the framework of an uncompleted schooner standing on the shore of a wind-beaten bay and under a blue and black stormy sky.

### Ackermann's Sporting Show

On exhibition at Ackermann's, to continue through August, is a group of English sporting canvases, chiefly of the first half of the XIXth century, and of hunting and coaching scenes. There is a very fine fox-hunting scene by George Morland that combines the vigor of the sport with admirable landscape painting and his customary sentimental realism in the two chief figures in the foreground.

J. N. Sartorius is represented by two spirited fox-hunting scenes, and G. H. La Porte by a "portrait" of a famous thoroughbred, called the Colonel, in a stable with his groom, that is more striking for the quality of the painting than for the perfection of the modeling and proportions of the horse.

The coaching pictures have quite as much animation and more artistic appeal. These include "The Royal Mail Coach" by the famous J. F. Herring, Sr.; "Morning" and "Noon" by C. Cooper Henderson, canvases of decided distinction for their atmospheric verities; two scenes by W. J. Shayer; and one of the great James Pollard's representations of a mail coach going along at a good clip. Of one very distinguished phase of British pictorial art this collection is finely representative.

### Summer Display at City Club

The City Club, No. 55 West 45th St., has a summer exhibition composed of American paintings loaned by the Babcock Galleries. There are fourteen pictures by as many artists. Jonas Lie's "Silent Stream" and John E. Costigan's "Barnyard—Winter" fairly represent two very individual painters.

### Polowetski Visits New York

Charles E. Polowetski arrived in New York from France by the *Savoie* on the 8th. He showed two pictures at the last National which were reproduced in the official catalogue and in different periodicals. One was an allegory of "Peace and Victory" commissioned by the late Sanford Saltus, the other a portrait. Polowetski, who left New York for Paris twenty-two years ago after winning, at the age of fifteen, the silver medal for life drawing at the Academy, had exhibited at the spring Salons, in which he has been a regular participant ever since, before he was twenty. In London recently he made a drawing of Israel Zangwill.

**French Women to Be Auctioneers**

PARIS—*L'Avenir* announces that the senatorial committee has adopted the proposal of Senator Louis Martin authorizing women to act as auctioneers.

# FEARON

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AND  
DRAWINGS  
By the Old and Modern Masters

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BY  
JO DAVIDSON

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## MODERNS INFLUENCE WOODSTOCK SHOW

[Continued from page 2]  
open its new galleries with an exhibition and private view on July 14th. —A. J.

### Landscape Painters at Guilford

GUILFORD, Conn.—An art gallery has been opened in the assembly hall of a new school house. The first exhibition is that of the American Landscape Painters and has been arranged by G. L. Berg, the painter who has been in charge of the sales management of the National Academy of Design and the Allied Artists of America.

There are 125 pictures in this first annual exhibition of this organization which will continue through July and August. Painters represented in the show

include Ernest Albert, E. Maxwell Albert, G. L. Berg, Carle J. Blenner, George Brustle, John F. Carlson, Charles Chapman, Russell Cheney, Eliot Clark, John E. Costigan, E. Irving Couse, Charles C. Curran, F. K. Detwiller, Henry S. Eddy, George Pearse Ennis, Walter Farndon, W. Granville Smith, Harry L. Hoffman, Charles C. Hubbard, Harry Leith-Ross, Bela Mayer, G. Laurence Nelson, G. Glenn Newell, Hobart Nichols, Robert H. Nesbit, Leonid Ochtman, Walter L. Palmer, Van Deering Perrine, Charles Reiffel, Ernest D. Roth, Orlando Roulard, Carl Runius, Chauncey F. Ryder, H. Vance Swope, Charles Vezin, Edward C. Volkert, Gustav Wiegand, Guy Wiggins and Cullen Yates.

### Well-Known Artists at Concord

The Concord Art Association opened its summer exhibition July 6, to continue until Sept. 1. In the main gallery are paintings by Gardner Symons, Maurice Fromkes, Charles Hopkinson, Cecilia Beaux, Adela Cole Chase, Thomas W. Dewing, Charles H. Pepper, Frederick G. Hall, Gertrude Fiske, Elizabeth W. Roberts, Paulette van Roekens, Ernest D. Roth, H. A. Vincent, Carl Lawless, Charles Vezin, Alice Worthington Ball, Stanley W. Woodward, Emma F. MacRae, John Westerberg, Elizabeth M. P. Bartlett and David Reasoner. Bronzes by Daniel Chester French, A. Stirling Calder, Evelyn B. Longman, Anna V. Hyatt, Chester Beach, James Earle Fraser, Mahonri Young, Edith Baretto Parsons, Frederic G. R. Roth, Albert Laessle, Margaret French Cresson, Brenda Putnam and Harriet Frishmuth are shown in the colonial setting of the lower galleries.



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## Rare Chinese Carvings Shown in London



LONDON—A remarkable collection of Chinese carvings prior to the XIXth century, has been brought together by Messrs. Spink and Son, and is now to be seen at their galleries in King St., St. James'. These include carvings in red lacquer, wood, amber, soapstone, jade, ivory, horn, glass and crystal, all selected both for their unusual excellence of technique and for their notable beauty of design and material.

The illustration shows an exquisite wine ewer of dark green jade, belonging to the early XVIIth century, a beautiful

specimen of carving as well as delightfully fantastic in shape and ornament. A silken rope, slung through apertures carved in a dorsal ornament, forms its handle. A feature in the decoration is the clever contrast made between the plain and ornamental surfaces, each helping and supplementing the other.

Although such vessels are known in porcelain, lacquer and bronze, this example, cut out of a single block of translucent seaweed jade, is unique, no other specimen in this stone being known. It stands 15½ inches high, the spout extending 3 inches from the body.—L. G. S.

## ROBINSON BUYS IN MOST OF HIS ART

Titled Briton Retains Greater Part of Collection at Sale Showing a Total of £205,741

LONDON—Sir Joseph B. Robinson, Bart., possessor of vast wealth accumulated in South African mines, sent his collection of 116 paintings by old masters to Christie's to be sold at auction. They were sold—for a total of £205,741 (\$938,178)—but it is said that only eighteen of them left his possession.

It is explained that he had not seen these treasures of the art world displayed together in ten years as they had been in storage, and that when he did see them again he concluded that he could not part with them. He sought to have the sale cancelled, but Christie's informed him that this could not be done as the house would not break faith with its clients. His only alternative was to double or triple the reserve prices. The result was that the eighteen pictures passed to other hands for £28,866, or about \$130,000.

Hals' "Portrait of a Gentleman," for which Sir Joseph paid 1,000 guineas in 1885, brought the highest price at the sale, namely £19,500.

Of the ten Gainsboroughs sold, the "Portrait of Mrs. Drummond" brought £10,500; "Mr. and Mrs. Dehane and Their Daughter," £3,200; "Admiral Lord Thomas Graves," £1,500; "A Page," a companion picture to the famous "Blue Boy," £7,500; "General Blyth," £3,100; "Miss Katherine Edgar," £1,050; and "The Wood Gatherers," £1,200.

Sir Thomas Lawrence's "Boy with a Dog" was sold for £4,300

and his "Portrait of a Lady" for £8,925.

Reynolds' "Portrait of Mrs. Mathew" brought £8,400; his "Portrait of Miss Harriet Whitbread," £5,040; Romney's "Mrs. Chitty Marshall," £3,150; Velasquez's "Two Princesses," £2,100; Fra Angelico's "Day of Judgment," £3,570; Piero di Cosimo's "Story of Jason" and "Jason and Medea," £6,540; Rembrandt's "Portrait of an Old Man," 11,500 guineas; four panels by Boucher, "Evening," "The Fortune Teller," "Love's Offering" and "The Love Message," £18,900.

Several of the paintings had appreciated greatly in value since they were acquired by Sir Joseph. He paid £7,035 for the "Mrs. Drummond" at the Revolstoke sale in 1893, and £2,225 for the Dehane family group at the Goldsmith sale in 1896. Boucher's panels, on the other hand, were acquired for £23,415 at the Reginald Vaile sale in 1903.

## \$43,225, A RECORD, FOR MAZARIN BIBLE

Rosenbach Establishes New Price for Book from Gutenberg Press at Sotheby's—Other High Bids

LONDON—Nineteen rare books from the library of the late Earl of Carysfort were sold in twenty-five minutes for \$161,525 at Sotheby's for Colonel D. J. Proby, their owner. The principal buyer was Philip H. Rosenbach, for the Rosenbach company, of New York. The gem of the collection was a Mazarin Bible printed by Gutenberg in 1455, one of the very earliest made with movable type.

It went to Rosenbach for \$43,225, a record for a copy on paper, the highest previous price having been \$30,000. H. E. Huntington paid \$50,000 for a copy on vellum. The copy just bought by the Rosenbach company is from the library of Cardinal Mazarin from which it passed successively to a foreign monastery, to Mr. Perry, formerly proprietor of the *Morning Chronicle*, the Duke of Sussex, the Bishop of Cassel, the Earl of Crawford and the Earl of Carysfort.

Another Latin Bible, printed at Mainz in 1462 by Fust and Schoffer, one of the first to contain the name of a printer and its date, was taken by Rosenbach for \$21,840. This is in two volumes and on vellum.

Caxton's "Chronicles of England," first edition, printed in 1480, fell to Rosenbach at \$10,465, and another Caxton, "The Ryal Book," translated by Caxton from the French of Frere Laurent and printed about 1488, went to him at a similar price.

Dame Juliana Berners' "The Book of St. Albans," the first English sporting work and the earliest known example of color printing in England, published in 1486, was taken by Ernest R. Gee & Co., New York, for \$9,782.

Quaritch outbid the Americans for a first folio edition of Shakespeare's "Comedies, Histories and Tragedies," taking it at \$27,755. Quaritch had sold the volume to the Earl of Carysfort in 1888. It was printed in 1623.

## £150 for Morgan's Concordance

LONDON—The Rosenbach Company, of New York, paid £150 at Hodgson's for a copy of Abel Morgan's Welsh Bible concordance, printed at Philadelphia by Samuel Keemer in 1711. Morgan having migrated to Pennsylvania in 1730.

## £76,668 FROM A SALE OF ROTHSCHILD ART

Assemblage of Tapestries, Furniture and Other Items Dispersed by Auction at Christie's, London

LONDON—Porcelains, tapestries, French furniture and other items from the estate of the late Sir Anthony de Rothschild, numbering 225 in all, were sold at Christie's for a total of £76,668 3s 6d. A set of four panels of Aubusson tapestry woven with landscape subjects by Boucher and signed "F. Boucher," No. 89 in the catalogue, went to Smith for £15,750. Other items bringing £200 or more were:

12—Pair of Dresden bowls with covers; Founie ..... £304 10s  
14—Pair of Louis XV ormolu candelabra; Gooden & Fox ..... £273  
15—Pair of Dresden figures in Eastern costume; Lewis & Simmonds ..... £294  
17—Clock in Dresden case; Nachem-sohn ..... £294  
18—Set of four Louis XVI ormolu candelabra; Fabre ..... £378  
22—Pair of Louis XVI candelabra, enamelled metal and ormolu; Ben Simmons ..... £525  
34—Louis XVI candlestick, lacquer and ormolu; Shoebridge ..... £262 10s  
27—Pair of Louis XVI candelabra; L. Davis ..... £378  
41—Four Directoire candelabra, Sevres porcelain; Smith ..... £420  
42—Louis XVI clock by Lepaute of Paris; L. Davis ..... £546  
44—Pair of Louis XVI candelabra, bronze and ormolu; Lewis & Simmonds ..... £525  
45—Pair of Louis XVI candelabra, ormolu and Dresden; Fabre ..... £504  
46—Four Louis XVI ormolu wall-lights; Lewis & Simmonds ..... £388 10s  
47—Pair of Directoire tazze, marble and ormolu; Smith ..... £357  
49—Louis XV marqueterie table, J. L. Cossion; Lewis & Simmonds ..... £4,935  
50—Louis XV small marqueterie table; Shoebridge ..... £283 10s  
51—Louis XV square table, tulip-wood and marble; Founie ..... £420  
54—Louis XVI upright cabinet, J. Dulini; Lewis & Simmonds ..... £3,255  
55—Louis XV parqueterie table; Lewis & Simmonds ..... £1,312 10s  
56—Louis XV marqueterie table; G. Perdiez; Lewis & Simmonds ..... £2,310  
58—Louis XVI fire-screen, F. Partridge ..... £126  
59—Pair Louis XVI parqueterie upright cabinets; F. Partridge ..... £1,102 10s  
60—Louis XVI secretaire; Lewis & Simmonds ..... £366 10s  
61—Louis XV marqueterie table; Founie ..... £441  
66—Louis XVI semi-circular commode; Lewis & Simmonds ..... £1,522 10s  
67—Louis XV marqueterie commode; D. Genty; Lewis & Simmonds ..... £1,627 10s  
68—Louis XV marqueterie commode; Dur-lacker ..... £735  
69—Louis XV marqueterie commode; Polak ..... £262 10s  
70—Louis XV marqueterie table of Marie Carignan, Princess de Lamballe, R. Lacroix and Roger Vanderuse Lacroix; Lewis & Simmonds ..... £3,675  
71—Pair of Louis XVI mahogany console tables; Fabre ..... £420  
72—Louis XVI small mahogany console table, C. C. Saunier; Fabre ..... £262 10s  
74—Suite of Louis XVI furniture, two settees and ten fauteuils; Fabre ..... £399  
75—A—Pair of Louis XVI settees; Guerault ..... £2,378  
76—Louis XVI centre table, E. J. Cuveller; Fabre ..... £2,205  
77—Suite of Louis XVI furniture, two settees and six fauteuils, Delaisement; Lewis & Simmonds ..... £2,730  
78—Settee; Wyat ..... £441  
79—Pair of fauteuils; Jonas ..... £336  
80—Pair of fauteuils; Lewis & Simmonds ..... £557 10s  
81—Louis XVI fire-screen; Lewis & Simmonds ..... £1,310  
82—Louis XVI eight-leaf screen; Jonas ..... £231  
83—Eleven Louis XVI canvas panels, painted; Lewis & Simmonds ..... £315  
83—Louis XV small marqueterie table; F. Partridge ..... £525  
88—Pair of boulle cabinets; Lewis & Simmonds ..... £787 10s  
90—Panel of Beauvais tapestry; Founie ..... £945  
91—Set of three panels of Aubusson tapestry Boucher subjects; Ben Simon ..... £1,680  
92—Five panels of Aubusson tapestry; M. Harris ..... £1,207 10s  
93—Ohlon tapestry panel; M. Harris ..... £735  
94—Panel of Gobelin tapestry; M. Harris ..... £409 10s  
95—Three Gobelin tapestry lambrequins; Seligmann ..... £3,150  
96—Three small panels of Aubusson tapestry; Smith ..... £546  
99—Two panels of Italian embroidery; Spernau ..... £252  
100—Two friezes en suite; Spernau ..... £115 10s  
108—Sevres dessert service, 184 pieces; Smith ..... £294  
109—Worcester dessert service by Chamberlain, 168 pieces; McCormack ..... £241 10s  
133—Louis XV miniature cabinet; Levine ..... £220 10s  
152—Pair of white marble figures of nymphs, J. B. Broche de Bellefort, 1785; M. Harris ..... £315  
201—English marqueterie commode, circa 1760; M. Harris ..... £735  
208—Italian three-leaf screen; Davitti ..... £252  
220—Italian four-leaf screen, Brussels tapestry with Teniers subjects; Lewis & Simmonds ..... £945

## Case Against Duncan Dismissed

PARIS—The case against Raymond Duncan for exhibiting a painting opposed to the public morals was dismissed when it was heard in court.

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## Rochester Gets a Chauncey F. Ryder



"SMUGGLERS' NOTCH, STOWE, VERMONT."

By CHAUNCEY F. RYDER, N.A.

The Memorial Art Gallery of Rochester has been awarded by the council of the National Academy of Design, in accordance with the terms of the Henry W. Ranger Bequest, the large Chauncey F. Ryder landscape, "Smugglers' Notch, Stowe, Vermont," which hung in the Spring Exhibition of the National Academy of Design. It is a dramatic picturing of nature in an almost spectacular display of spaces and rising horizons. The foreground, which dips to allow a road to pass over the hill, is developed in liquid greens and golds, with trees tapestried and patterned against a shimmering distance. The background in the brilliance of diffused sunlight rises through luminous stretches of wooded slopes to a climbing sky-line. The canvas is 50 by 60 inches.

## Books and Manuscripts Sold from Arundel Castle Library

LONDON—Books and manuscripts from the library at Arundel Castle and other sources, a total of 202 items, were sold at Sotheby's for £4,805 12s. Among the more important numbers were these:

15—"The Order of St. Bridget," Spanish manuscript on vellum, circa 1623; O'Neil ..... £300  
55—"The Booke of Faulconrie or Hawking" with "The Noble Arte of Venerie of Hunting," George Turberville, first editions, 1575; Quaritch ..... £115  
84—"Mr. William Shakespeare's Comedies, Histories and Tragedies," third folio edition, 1664; Lewis ..... £290  
86—Collection of 355 mezzotints by John Smith and others, 2 vols.; O'Neil ..... £190  
129—"Gad's Hill Gazette," H. F. Dickens, 1865-66; Maggs ..... £270  
130—"The Posthumous Papers of the Pickwick Club," Charles Dickens, first edition, 1836-37; Thorl ..... £190  
187—"Orlando Furioso," L. Ariosto, translation by Sir John Harrington, first edition, 1591; J. C. White ..... £350

## High Prices for Old Armor from Pembroke Collection

LONDON—Armor inherited and acquired by the Earl of Pembroke and Montgomery, part of his collection at Wilton House, Salisbury, brought £9,070 at a sale at Sotheby's. Part of a half suit of engraved and gilded harness made by Pompeo della Cesa, of Milan, was taken by Harold for £450. Duveen Brothers took a blued and gilded suit for £3,000. A bright steel suit believed to have belonged to Henry Herbert, Earl of Pembroke, who died in 1601, brought £4,600. It is the work of the Greenwich School of armorers.

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## FORBIDDING ART EXPORTS

With the annual invasion of London and Paris by American art dealers and amateur collectors and their persistent acquisition of important objects, lovers of art in England and France are again raising the question of prohibiting the exportation of works of art from those countries.

In England the Marquis of Curzon is taking a deep interest in this question and Sir Wilfrid Hart Sugden has proposed raising it in the House of Commons, arguing that "the British government could check this exodus by offering a fair price for these things to the proprietors of industrial concerns, who are forced to sell them to pay income taxes."

In France the Duke of Trevisé and fellow members in the Society for the Protection of French Art Treasures are working for the revision of the art export regulations, and Parisian writers on art are voicing protests against the flood of exports, particularly to America, although admitting that America has done much to display French works of art in a magnificent way in its museums. These writers urge the French government to exert its prerogatives in matters of art so as not to let the nation's treasures be scattered abroad, no matter how many millions are offered for them. One writer declares that the United States has given France a valuable lesson in creating museums solely to house French art treasures, adding: "but the season has lasted long enough and it is time to close the outlets if we wish to retain even a slight reminder of our national art."

In a sense, this is only a repetition of what has gone on for several seasons without definite results, economic conditions due to the world war preventing these two governments from providing money for such projects in their annual budgets. There can be little question of the fact, however, that such continuous pressure as is being exerted by art lovers in England and France may result in some effective measures being passed, particularly in view of the fact that both countries reported treasury surpluses this year.

Just what can be done in the way of preventing national treasures of a general art character from leaving a country has been illustrated recently in Scotland. A sale at auction was announced of the personal relics of Mary Queen of Scots and immediately a group of patriotic Scotsmen began raising a fund to purchase these and keep them in the country. As a result of this campaign everyone of the objects, save a diamond

and pearl pendant, which was bought for an American collector, was saved to the Scottish people. In one of his plays Sir James Barrie made a character say: "There is nothing so impressive as a Scotchman on the make." These Scotsmen showed that they could be equally impressive in the matter of keeping national treasures at home. It may be necessary for England and France to follow their example if they are to prevent America from taking their best art objects.

## ANOTHER GUTENBERG BIBLE

With the Rosenbach Company's purchase of the Earl of Carysfort's copy of the Gutenberg Bible for approximately \$43,350, America not only acquired the sixth copy of this book, but it again was made evident that collectors in this country are ready to pay more than those of any other country for the great rarities in foreign libraries as well as those of foreign art galleries. When the Gutenberg Bible in the Hoe library was sold by the Anderson Galleries for \$50,000, it created a sensation that went around the world. Now the purchase of the Carysfort copy is noted in the news of the day and then forgotten by all except bibliophiles, librarians and dealers in rare books, so accustomed have we grown to such high prices for important items in great libraries.

The predecessors of the Carysfort-Rosenbach Gutenberg Bible in this country are in the private libraries of Morgan, Widener and Huntington, while the New York Public Library and the library of the General Theological Seminary each has a copy. The marvel of this transaction, large as is the sum paid for a single work, is that Dr. Rosenbach obtained the copy for more than \$25,000 less than he was prepared to pay for it, for he was ready to bid as high as £15,000 as against the £9,500 which it was necessary for him to pay. England will have to bestir herself if she purpuses to keep such treasures as this in the face of such American competition.

## OBITUARY

## EDWARD CLARK POTTER

Edward Clark Potter, sculptor, died at his summer home in New London, Conn. His residence and studio were in Greenwich. Mr. Potter, who was a National Academician, was born in 1857, at Enfield, Mass., where the funeral services were held. After graduating from Amherst in 1882, he studied in Paris under Mercier and Fremo. Among his best-known works are equestrian statues of Grant in Philadelphia, Washington in Paris, Hooker in Boston and two lion groups in front of J. P. Morgan's library in New York. More recently he did an equestrian statue of Miss Becky Lanier on her horse Evangeline. On several occasions he collaborated with Daniel C. French.

## SIR AMBROSE POYNTER

Sir Ambrose Poynter, architect, died at a hospital in London after a breakdown due to overwork. He was the elder son of Sir Edward Poynter, first baronet, and president of the Royal Academy, and was born in 1867. He was first cousin of the prime minister, Mr. Baldwin, and of Rudyard Kipling. The balustrade outside the Athenaeum, executed in white and green marble, he designed in collaboration with Sir Laurence Alma-Tadema. At the time of his death he was engaged on a book dealing with the Italian Renaissance.

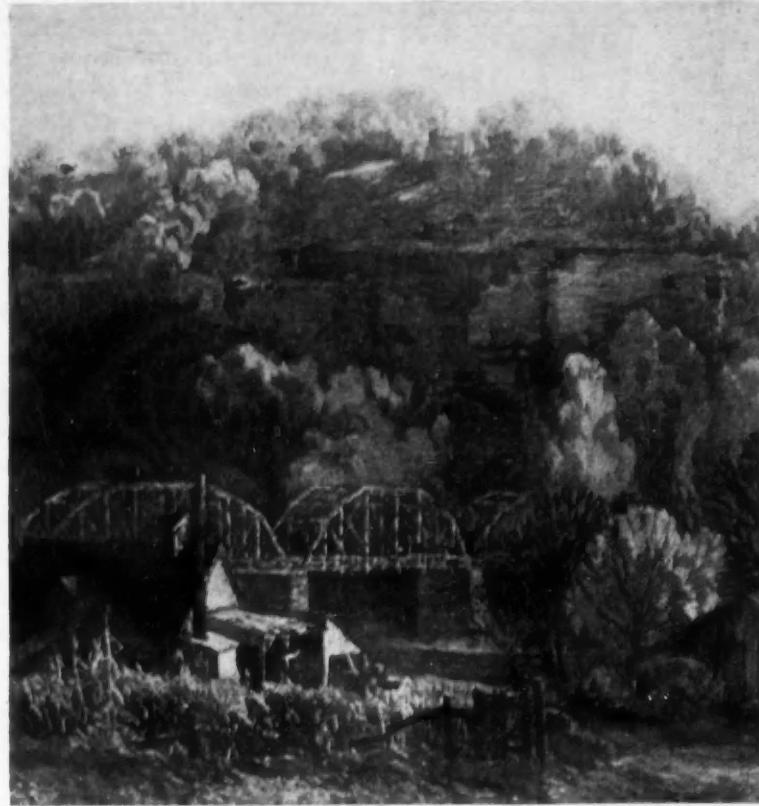
## JACQUES REICH

Jacques Reich, etcher, died after a brief illness at his summer cottage in Dunraven, N. Y., at the age of 71. Born in Hungary, he studied first in Budapest, and later at the National Academy, New York; the Pennsylvania Academy, and in Paris. He was a member of the Chicago Society of Etchers and of the California Print Makers Society. He is represented in the Chicago Art Institute, the Metropolitan Museum, the New York City Library, and in other public galleries.

## JOSEPH B. DAVOL

Joseph B. Davol, marine painter and teacher, died suddenly at his home in Ogunquit, Maine, aged 58 years. He had been an invalid for some years, and toward the last was unable to use his right hand. He was a pupil of Benjamin-Constant and Laurens in Paris. He won a silver medal at San Francisco in 1915. He was a member of the Salmagundi Club and of the Pennsylvania Fellowship.

## Krafft Landscape Given to Los Angeles



"THE CLIFF AT MORNING—OZARK MOUNTAINS" By CARL KRAFFT

This painting has recently been presented to the Los Angeles Museum by Mr. and Mrs. Preston Harrison. The picture has been in Mr. Harrison's private collection and it is a mark of his belief in Mr. Krafft's place in American art that he presented it to the museum. Mr. Krafft is a young Chicago artist who has already received wide recognition. He is represented in the American Art

League Collection, Chicago; Society of Allied Arts, Peoria, and Englewood's Woman's Club. He received the Chicago Art Institute Prize, 1915; the Municipal Art League purchase prize, 1916; honorable mention, Chicago Artists Guild, 1916-17; the Logan medal, Art Institute, Chicago, 1920; bronze medal, Illinois Artists' Exhibition, 1920; silver medal, Chicago Society of Artists, 1921.

the works shown were views of the surrounding country. Flora Buccini showed sketches at Twilight Inn from July 2 to 6 and at Santa Cruz Inn, Santa Cruz Park, from July 7 to 12.

Joseph Birren will spend the summer painting at Rockport, Mass.

Emma Fordyce MacRae has gone to Massachusetts where she is painting decorative flower studies.

Charles Graffy has returned to his summer home in Lanesville, Mass.

Richard S. Meryman is in Dublin, N. H., for the summer.

Annie Lovering Perot is in East Gloucester, and Perl Aiman and Florence Bradway have taken a studio together in Gloucester.

Harriet Sartain is spending July along the canals up the Delaware.

William Lathrop and R. Sloan Bredin are spending the summer as usual in New Hope on the Delaware. Mr. Lathrop was a founder of the art colony there.

Henry B. Snell was on a yachting party with Harrison Morris during June and is at Boothbay Harbor, Maine.

Mary Butler and Constance Cochrane have taken studios at Monhegan.

Elizabeth F. Washington will be in Gloucester working in oil and pastel until fall.

Thornton Oakley is summering on the outskirts of Villa Nova, not far from Philadelphia.

Martha Walter and Wuanita Smith are spending the summer in Paris and Brittany.

Janet Wheeler will divide her time between London and Paris.

George W. Dawson has gone abroad for a year of rest and travel.

M. W. Zimmerman will spend July and August in Canada.

Arthur Meltzer sold a landscape, "The Path Through the Woods," to a collector in New York.

Clara Mason is spending this month at Newfoundland, N. H., and in the first two weeks of August will visit Anne McDonagh at Monhegan.

Emily Drayton Taylor, president of the Pennsylvania Society of Miniature Painters, is at Bar Harbor, Me., where she will mix vacation pleasures with her work.

Leonard Ochtman, Mina Fonda Ochtman and Dorothy Ochtman will paint most of the summer in their studios at "Strayedge," Cos Cob, Conn.

Miss Neysa Moran McMein, painter, and illustrator of magazine covers, was married on May 18 to John G. Baragwanath, consulting engineer. The bridegroom is the son of the Rev. T. H. Baragwanath, pastor of St. Paul's Methodist church, Peekskill. The wedding was kept secret for over one month.

A joint exhibition of pastels by Flora Buccini and drypoints by Carl Wingate was held in the music room of Squirrel Inn, Twilight Park, Haines Falls, N. Y., on June 28 and 29. All

## PARIS

When one has done casting up the returns in the last thirty years of French painting, the following figures loom large in the total: Puvis de Chavannes, representing the spirit of classic beauty; Cézanne, the spirit of the earth and her material beauties; Gauguin, the call of the primeval and the quest after a lost paradise; Claude Monet, the enchanter who discovered the daily magic of the visible world, while Manet stands for something more restricted, namely love for the painter's craft.

It seemed as though the fairy godmothers having presented these gifts to each of the king's five sons, nothing was left for the sixth. Yet, when Odilon Redon was born, a little fairy who was part flower, part butterfly, appeared near the cradle and said to the anxious father: "I can give him none of the gifts which have already been distributed, but be of good heart; he shall have all to himself, a gift more rare and precious than all; I will bestow upon him the sense of the marvelous."

This sense of the marvelous which imbues Redon's work with so unusual a character increased as the painter grew in years and reached its full development in his last works. The 300 pictures by him (1840-1916) shown now at Druet's have been chosen from all the different periods of his art. The earliest work speaks of a delicate eye and a fine sensibility, but does not at all presage the great artist who was to come. His genius began to come into being toward the eighties but, like some other work of the time, was somewhat haunted, and crowded with elementary, larva-like forms reminiscent of Blake and Gauguin. Then, little by little, his magnificent genius threw off the shell of every kind of influence and took wing.

Although a disciple of Gustave Moreau, whose mind also was full of the marvelous, Redon led his inspiration to much higher realms by freeing it of all material substance and all "literature." He certainly was the most "inspired" of modern artists. To his eyes the flower and the butterfly, the symbols of his imagination, are something more than they appear to ordinary mortals, the magic nature of their beauty having appealed to him as a constantly new and renewed revelation. Odilon Redon was, literally, a poet who expressed himself in colors in lieu of words. It was the poet in him who found the correspondences which bind and bind all things. If his butterflies are flowers, so his flowers are butterflies—to him a beautiful body, too, was an animated flower. This art is so immaterialized, chaste and pure that even fruit is shut out from it, and of animals alone the horse, and that winged. This Pegasus, rampant on mountain summits against flaming sunsets, illustrates the last phase in Redon's career and the apotheosis of his inspiration. The time will come perhaps when it will be considered the supreme achievement in the idealism of our day.

A marked contrast with these is the exhibition in pictures by the *douanier* Rousseau at Paul Rosenberg's. The contrast afforded is really of service in forming a just opinion of each painter. There is exactly the difference between them that there is between the winged Pegasus and a child's wooden rocking-horse, or, if you will, between a true poet's sonnet and a policeman's report. The latter may, as we all know, show many a funny and perhaps even an original trait, but we do not class it with literature. But we live at a time which is fond of discovering new aspects of beauty in life.

The *douanier* Rousseau was discovered some twenty years ago. This good man was an absolute illiterate in art but would paint in the way in which some persons fish or play billiards. He would devote to his hobby every moment left to him from his duties as a petty customs officer, and like many amateurs of a similar type he would exhibit every year at the *Indépendants*. With the audacious candor of the innocent he would tackle the most difficult and the most various topics. An art critic with a humorous turn saw his work, and wrote an article about it, and gradually the poor man was fooled into thinking himself somebody. One day Degas went to see him and each called the other "cher maître." By and by Rousseau became a species of comic celebrity. This was the time when Germany bought many French pictures. It was the golden age of Cubism and of every kind of eccentricity. Some German critics found Rousseau out, bought his pictures and took them to Germany. Soon whole books were written about him, and from an amusing illiterate he was hailed as almost the regenerator of modern art—a very Saint Francis of painting.

Francis Petrus Paulus has been showing at his studio in Detroit a portrait of Mrs. Corey J. Spencer, of Jackson, Mich., who was one of his pupils. Gari Melchers has been at his studio at Falmouth, Va., working on mural decorations for the state Capitol of Missouri.

I consider THE ART NEWS as indispensable as it is enjoyable. No artist, critic nor art collector should be without it.—M. R. F. VALLE, Art Critic, The Denver News.

[Continued on Page 7]

## JAMARIN

RARE ART-WORKS &amp; OLD MASTERS

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(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

## BERLIN

Mr. Bachstitz of the Bachstitz galleries in the Hague, Munich and Berlin has just returned from the States after an absence of more than three months. His impressions have special value through the fact that he did not visit the country in the superficial way of a tourist, but that he was eager to get a real insight into American life, culture and mentality. His enthusiasm is so great and sincere, that it is a pleasure to transmit it to the Americans.

And it must be emphasized that this enthusiasm is not that of the successful business man, but that of a real admirer of the country. Though a number of prominent transactions have been managed through the agency of the Bachstitz firm, his reputation in America is, first of all, that of a collector, a fact due to the exhibition of his collection of antiques in St. Louis and other cities. This collection, with its pieces of unique value and beauty, is not for sale, but in his private possession.

Mr. Bachstitz found that in America the interest in art is so widespread, so vivid and spontaneous in its manifestations, that it is a great satisfaction for the art lover to exhibit there. He also thinks it is an unfailing sign of the sound mental condition proper to the country, in contrast to our unfortunate Europe.

On the occasion of Dr. von Bode's fiftieth anniversary of his appointment to the staff of the Kaiser Friedrich Museum a number of admirers from here and abroad presented him with a sum of money, which he then announced would be used for the completion of the Asiatic Museum. This offer was declined by the board for science and instruction. Since the new museum buildings are also at a standstill through lack of means, Dr. von Bode has now decided to give the money for the completion of the Deutsche Museum, on condition that his ideas concerning the interior arrangement and the setting up of the objects be carried out. It is to be hoped that this renewed offer will not again fail through the opposition of the chief architects, who are in constant disagreement with Dr. von Bode.

Edwin Scharff, of Munich, a sculptor of established fame, and already represented in the Munich Staatsgalerie, is exhibiting examples of his work in the National Gallery in Berlin. He evidently is at his best in portraits. They give fully the impression of a deep characterization of the represented personality, without being merely naturalistic. Here he shows a finish which is masterful. In his figure compositions he is not free from old and modern influences. The problem of form is as old as the history of art. In these sculptures, his struggle to infuse the form with aesthetic significance is manifest. One feels that a real artist is at work—awesomely inspiring work. Pen and ink sketches, revealing the different phases of artistic conception, give an idea of the artist's thorny path to perfection.

M. H. Maxy, of Bucharest, is represented by a show in the Sturm gallery. His way is that of a moderated "constructivism," as one is able even to discern in some of his pictures the objects represented. The riot of cubes, triangles, etc., is balanced by a firm artistic will and a fine sense of color. Besides these pictures a great number of works of a similar direction are on view, an accumulation which is not favorable for the ap-

preciation of the single one, as one is inclined to think that a formula takes the place of original conception. An exception is the sculptor, William Wauer. His cubistic sculptures are full of verve and remarkable gift of characterization. Here is genuine originality, not a strenuous, which nowadays takes so often the place of real artistic conception. —F. T.

## Vienna

The new society for the promotion of modern art, recently founded in Vienna, starts with an exhibition of works by a young sculptor, Anton Hanak, who is looked upon as the most gifted among contemporary Austrian artists. His works are displayed in the so-called "Theseus" temple, built in 1819 by Pietro Nobile, and situated in a public garden. Only a few select objects are on show, a restriction that must be called wise, seeing the intensification of the impression. A bronze figure, the "Last Man" is placed on the steps of the temple, the antique facade of which forms a splendid background to this very impressive symbolization of deepest despair.

Another figure, which is placed in the hall of the temple, is an interpretation of the restless hunt of mankind after imaginary aims, which are after all nothing but bubbles. The artist intends to place this figure on the sidewalk of a street to remind the hurrying crowd of the futility of its endeavors. A marble figure, "Elevation," was acquired by the Modern Gallery in Prague, another, the "Sphinx," belongs to the Oesterreichische Museum in Vienna. A female torso has that splendid animation of the surface which gives life to dead material. A few drawings and clay models complete this interesting show. —F. T.

## Budapest

The great number of exhibitions held during the season in Budapest is a proof that the Hungarian capital is regaining her former place as an art center. The revolutionary artists left the country during the last political disturbances, and now live in Paris, Berlin and Holland, but there is a group of Impressionists, united in the "Szinyei-Merse" society, who have been working assiduously and with great general approbation. Czok, Fenyes, Vasvary and Szonyi belong to this group. Some of the younger painters—Marffy, Walleshausen, Scheiber and Egry—have partly adopted the expressionistic palette with its strengthening of the color scheme and the sharply contoured outlines. Geza Bornemisza shows Japanese influence, while Koszta has produced pure and naive works, which have the charm of the French *plein-air* artists. Nagy-Balog's paintings depict scenes of peasant life and Gulacsy's are phantastic and full of visionary power.

## New Orleans

"Art and Artists in New Orleans During the Last Century" by Isaac Monroe Cline is a highly interesting booklet just issued. Included in a partial list of those who resided in New Orleans or came here to paint prior to 1850 are the names of John James Audubon, Ralph W. Earl, Henry Inman, Samuel F. B. Morse, Thomas Sully, John Vanderlyn and Samuel Lovett Waldo. The names of those since 1850 include Luis Graner, George Inness, William Keith, E. W. Perry and B. A. Wikstrom.

## LONDON

The post of president to the Royal Society of Portrait Painters, left vacant through the death of Sir James J. Shannon, has been voted to Sir William Orpen, who undoubtedly ranks as one of the most important British portraitists of today, in spite of the fact that this year's Academy picture dedicated to "The Unknown British Soldier in France" is not entirely the inspired work that we anticipated.

The summer exhibition at the Grosvenor Gallery is interesting, if not exciting. One of the cleverest of the portraits is of the veteran actress, Ellen Terry, by Clare Atwood, a work which subtly conveys the fading away of an enchanting personality into a gracious old age, and suggests the triumphs of the past in the mellowess of the present. An early Sargent, his portrait of Mrs. Barnard, is included in the show, incidentally recalling his famous "Carnation, Lily, Lily, Rose" in which Mrs. Barnard's two daughters served as models. It was as an appreciation of their assistance that this exquisitely painted portrait was executed and presented to their mother. One of the most solidly painted portraits is that of "Norica" by Howard Somerville, an artist whose quality never weakens. There are always flesh and bones beneath his draperies (a point which so many portrait painters appear to consider unessential) and his backgrounds actually convey something tangible, instead of being mere accidents of color.

At the Fine Art Society, at 148 New Bond St., Tom Mostyn is again showing a series of romantic paintings of gardens, such as have already won him many admirers. Mostyn does not spare the romance and he does not stint the color, but gives us both even to overflowing. It would be ungracious to grumble at his generosity, for the artist, having achieved the soubriquet of the English Monticelli, is wise to do his utmost to live up to it. But his is work which, to have full justice, should be seen singly and not in battalions. One Mostyn hung in appropriate surroundings creates an effect of great richness—often, too, of great mystery, but three walls, crammed with Mostyns, are apt to be overpowering. There is much poetry in his conceptions, and not a little fantasy.

At the little Twenty-One Gallery the American sculptor, May Mott-Smith, is showing some finely wrought portrait medals in bronze, which being produced direct in size instead of being reduced subsequently to their execution in the wax, have a force and truth not often to be met with in work of this kind. Since we have on this side no sculptor of importance doing plaques of this type, she should meet with considerable success among those who appreciate this branch of portraiture.

At the Bromhead, Cutts Gallery in Cork St., Lady Cohen is showing water-color impressions of the Holy Land. This exhibition is scarcely up to the standard which this gallery has set itself, though here and there one glimpses a scene that has been well visualized. But the color effects of mount and sea in the neighborhood of Galilee and Judea are of a subtlety which only the most experienced brush can hope to capture.

There are some notable things in the exhibition of the New English Art Club in Pall Mall East. One is the "Solent" landscape of Collins Baker, a beautifully balanced bit of painting; another is Professor Tonks' "Head of a Woman," exceptionally brilliant in its characterization and unflinching in its truth; a third is Randolph Schwabe's "Altar-piece for a Chapel of St. Francis." In the latter the painter has taken a new view of the saint, perhaps not quite according to tradition but this may be of less importance than the purity of the drawing. What strikes one most about the show is the vitality of effort displayed and the lack of the more flippant side of Modernism.

Millais' famous picture, "The Rescue," in which a fireman is seen carrying off a child in a night dress from a burning house, and which was recently sold at Christie's for £1,470, has been bought for the Melbourne Art Gallery by Mr.

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fordshire pottery has never yet been brought together than that now being exhibited at Mr. Frank Partridge's Galleries at 26 King St., St. James', S. W. These specimens of Ralph Wood, Whieldon and Astbury models are extraordinarily eloquent of the countryside from which they emanate, while in color they establish their claim to be regarded as coequal with many a more ambitious type of ceramic. For modeling and general vigor of treatment, both the models of animals and of figures stand out for their skillful characterization and one is obliged, when studying them, thoroughly to reconstruct one's ideas of the artistic values of the pottery of the epoch. From the educational viewpoint a collection of this nature cannot be overestimated, for it has been brought together by an expert who has chosen each piece with regard to the light which it throws on the ware as a whole.

—L. G.-S.

## Paris

[Continued from Page 6]

The critics are continuing to "boost" him, and remarks of this kind have been made about the show: "Go to see the pictures by the good *douanier* Rousseau and you will feel as though you had stepped into an oasis of coolness and freshness [a particularly cool and fresh oasis, the palms being in lead]. When you look at these paintings, free as they are of all artificiality, it will seem to you as though your soul were being purified, as though you were growing a better man, as though you had neared the simple love of things. [The Salvation Army could not improve on this]. The flowers are as beautiful as the most beautiful painted in the last sixty years, be they by Courbet, Manet or Van Gogh. Henri Rousseau is a saint whom the church has not yet canonized." Such are the hyperbolic terms in which some art critics express themselves. "Cézanne," so wrote one of them, "is the greatest among the great, after him there is," simply, "NOTHING"—like in that story about the German cavalry officer.

Why in the world does not the Louvre buy some of these beautiful works? Several American private collections have already their supply.

The truth about the man is this: innocent he certainly was, and at the age of sixty painted just as does a child of seven. If he had been a *lycée* and learned some Latin, he would probably have died with the letters H. C. after his name, for he was not only a *douanier* by profession but a *pompier* by inclination. His innocence and his ignorance saved him from that fate. Once he took great pleasure in painting a scene showing Republicans romping around the Tree of Liberty. Some one remarked to him that the figures in the foreground were smaller than those in the background, explaining the fault in perspective, to which the good man replied: "What you say may be true, but I was obliged to do this because, if the figures in the foreground had been bigger, those behind would not have been visible." —H. S. C.

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## SAN FRANCISCO

A new ensemble of paintings and sculpture has recently been arranged in the San Francisco Museum of Art in a large gallery to the left of the rotunda. This gallery will be devoted to a permanent exhibition of the most representative examples obtainable of past and present masters in American art. This is directly in keeping with Director Laurvik's announced policy. The Museum by donation and purchase is gradually acquiring a very important collection. This American gallery communicates with the newly established room of Colonial art arranged by the National Society of Colonial Dames in California, also with the room of early American applied arts and Americana arranged by the local chapters of the Daughters of the American Revolution, thus making a sequence of galleries representative of American culture from the earliest days of our country down to the present. Emphasizing this theme, the Houdini bronze statue of Washington, presented to the Museum by the Sons and Daughters of the American Revolution, has been given place at the entrance to these galleries in the rotunda.

The Rabjohn & Marcom Galleries are showing colorotypes of Charles H. Grant. The process is a new one, originated by Grant, and produces pictures with the strength and vigor of oils, yet with something of the delicacy and elusiveness of the aquatint.

Theodore Wores has removed to the Lick Building and in his studio is displaying several new canvases of California's blossoming orchards, with all the glorious loveliness of the spring valleys and rolling hills. In the same building Will Sparks is painting, canvases which are not only of splendid artistic value, but which have strong historic significance. Sparks has for more than thirty years devoted his talent to the one theme of the Missions and the Spanish architecture of early California days.

The California Society of Etchers is planning for its first annual fall show. This is the inauguration of a twice-a-year showing of the work of Western etchers, open only to members of the society. It is probable that awards, either cash or honors, will be given at both shows. Another innovation will be that of a separate department for the color print makers, with separate honors. The society has just held its annual election. The new officers are H. Nelson Poole, president; L. N. Scammon, secretary and treasurer; Mary J. Coulter, chairman of executive committee.

—Harry Noyes Pratt.

## Los Angeles

Summer has descended upon southern California, but art exhibitions are still in full swing, and present indications would lead one to believe that they will continue throughout the year. An exhibition of unusual interest occupied the Stendahl Galleries at the Ambassador during June. Joseph Kleitsch, on coming to Laguna Beach, two years ago, commenced to paint landscapes under the same spell which has turned so many painters of the figure to record the beauties of nature in this golden clime. The result was a series of out-of-door canvases, magnificently painted.

The April exhibition of the Salmagundi Club is now at the Los Angeles Museum of History, Science and Art. In the print-room of the museum, Franklin Sherwood has been showing ten canvases of winter in the east.

West Coast Arts, Inc., the association of woman painters, secured large space at the Monroe Doctrine Centennial Exposition, which opened here July 2. Among those exhibiting are Eleanore Mason Armstrong, Jessie M. Beckman, Mary C. W. Black, Ida Randall Bolles, Ella Shepard Bush, Isabella Frowe Campbell, Cor de Gavere, Susie M. Dando, Geraldine R. Duncan, Fannie E. Durval, Jessie Benton Evans, Louise Everett, Mary O. Everett, Lillian Prest Ferguson, Alice Carter Foresman, Helen Hodge, Marie B. Kendall, Frances C. Kirk, Gertrude Little, Laura W. Mathiesen, Nell Brooker Mayhew, Dell Meadows, Laura M. D. Mitchell, Erylene Nunn, Mary Austin Oliver, Adelle C. Phelps, Annie L. Pogson, Josephine L. Reichman, Margaret E. Rogers, Donna Schuster, Clare Shepard Shisler, Emma Siboni, Helen Beatrice Slutz, Ella Hotelling Tanberg, Alice Blair Thomas, Minnie Tingle, Lillian V. Whiting and Virginia Wooley.

May and Frances Gearhart have been showing original color wood-block prints at Barker Bros. new art gallery. At Cannell and Chaffin's a group of lithographs by George Bellows is being shown.

Knut Merrild, a young Scandinavian artist, who recently exhibited at the Bel-maison Galleries in New York, has come here to join the fast growing colony of artist craftsmen. He is a graduate of the Royal Academy of Copenhagen and president of a society of loyal craftsmen, "Avendt Kunst" (applied art), formed in Copenhagen to revive the art of making beautiful objects for daily use.

—Arthur Millier.

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## CHICAGO

Interest in art in Chicago is being kept alive by three works under construction at the Art Institute. At the north end of the museum in Grant Park ground has been broken for Goodman Hall, a \$250,000 theatre to seat 1,000, a memorial to Kenneth Sawyer Goodman, an alumnus of the Institute and a playwright, erected by his parents. South of the Institute, work is under way for the pedestal for the Theodore Thomas memorial figure, "The Spirit of Music," and its setting. The Memorial Committee, trustees of the B. F. Ferguson fund, have accepted from Albin Polasek, head of the modeling department of the Institute, a sculptured female figure sixteen feet in height, the face uplifted in song to the chords of a stringed instrument. The monument will be dedicated in the autumn. The Ferguson fund now amounts to \$1,109,750. The terrace addition across the Illinois Central tracks from the park and the Alexander McKinlock memorial court constitute the third constructive work. The Terrace extension is to be named in honor of Charles L. Hutchinson, president of the Institute. The McKinlock Court is approaching completion.

The Friends of American Art have hung their collections for summer visitors. The print room contains recent gifts from Martin A. Ryerson, Walter S. Brewster and other donors.

Mr. and Mrs. Frank G. Logan have given to the industrial arts collection in Gausulus Hall, Art Institute, two plates by Henry V. Poor, of Pomona, N. Y.; two vases from the Duran Kilns and a jar from the Royal Copenhagen Porcelain Company, New York. Gifts made in 1922 to the Institute are valued at \$2,000,000. In that period 102 paintings, eighteen sculptures, 3,990 drawings, sixteen water colors, 151 coins and medals, ninety-six prints and 257 other objects, a total of 4,612, were added to the collections by gift or purchase, and the department of prints received 5,000 old-master drawings from Professor G. E. Gurley. Mr. and Mrs. Frank G. Logan have increased their prizes to six, the last one being \$150 yearly for a picture in the International Water-Color show. Their fund now is \$52,450.

Jonas Lie's exhibition of paintings of winter landscapes closed the season at Anderson's.

Carl N. Werntz, director of the Academy of Fine Arts, exhibited from July 3 to 9 paintings and sketches made in China and Japan.

In recent years art dealers have held summer exhibitions for tourists. Thomas Whipple Dunbar, in charge of the American art section at Ackermann's, has hung a representative collection of oils.

Dean Raymond P. Ensign, of the school of the Art Institute, will lecture to the summer classes in the Berkshire School of Art near Monterey, Mass.

William Owen, Jr., has gone abroad for fifteen months and will visit France, Spain and Portugal. He expects to study under Iacovleff in Paris.

Matilda Vanderpoel, director of the juvenile department of the Institute school, has gone to Gold Hill, Col., where she has purchased a miner's cabin and reconstructed it as a studio.

Mrs. John B. Sherwood, a founder of the Chicago Public School Art Society and a lecturer and writer on art, has given her art library of 2,500 volumes to the University of Colorado at Boulder. A building to house it has been planned. Mrs. Sherwood will lecture at the Colorado Chautauqua at Boulder in the last week in July.

Thomas Eddy Tallmadge, president of the Summer School of Painting at Saugatuck, Mich., under the auspices of the Art Institute Alumni Association, has erected a studio cottage near the Ox-Bow of the Kalamazoo river.

The South Shore Country Club announces the purchase of "A Classic, Mason's Island" by the late Henry W. Ranger as the second canvas for its collection. This painting was owned by Dr. Alexander C. Humphreys, of the Stevens Institute of Technology, Hoboken, N. J., who purchased it from Mr. Ranger.

—Lena M. McCauley

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Two special summer exhibitions are being held at the department of fine arts, Carnegie Institute, to continue until Sept. 4. Sixty-five paintings are shown by Emil Carlsen, and a small group of water colors by Marius Bauer, the Dutch artist. Special interest attaches to these exhibitions for Pittsburghers because both artists were represented in the twenty-second International.

## Detroit

Percy Ives' portrait of the late Admiral Albert G. Winterhalter is on exhibition at the Institute. It is to be given by the Winterhalter family to the Winterhalter school, the admiral having been a native of Detroit.

## Milwaukee

Paintings and lithographs by George Bellows are on view at the Milwaukee Art Institute for six weeks. The exhibition is illustrative of his view of American life.

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## PHILADELPHIA

At the summer school of the Pennsylvania Academy of the Fine Arts, located at historic Chester Springs in the Chester Valley, the first of a series of summer exhibitions was held June 15 to 23. For quality of sunlight Albert Van Nesse Greene was distinguished in landscape and Elise Hoezel, in portraiture out of doors, and still life. Tsin-Bae Yen shows a charming decoration of water lily and rushes. Adolph Kronengold's landscapes are rich in color and freshness and other outstanding works are "Brook" by Oscar Mollar, a sketch of light and color by Frank Stamatoff and the oils of Bertha L. Hellman and, among the water colors and drawings, the crayon drawing by Esther Richards. Each week Daniel Garber gives a critique of the work in these exhibitions where artists from all over the country are showing work done locally.

Among those at Chester Springs are Eugene F. Barth, St. Louis; Ruth Sutton, St. Petersburg, Fla., who recently received the unanimous award of the Leo gold medal of the Florida Art School for "Ebony Blossoms"; Frank Miller and W. L. Van Grundy, Chicago; Edgar Imler who, with Mr. Miller, has come to work in etching under Mr. Garber, and Ralph Taylor, Louis C. Linn, H. H. Shaw, Esther Richards, Evelyn Peabody, John Fossler, Benjamin Bittenbender, Virginia Parker and the sculptors Dominic D'Imperio and Frank Stamatoff, who are studying under Albert Laessle in the live animal studio, a feature of the place. Tsin-Bae Yen, of Hang Chow, China, a student at Yale, the son of the Governor of Hunan, is among the pupils here. He plans to start an art school upon his return to China.

Many prominent landscape artists visit Chester Springs to paint during the summer; Alice Kent Stoddard and Mary Townsend Mason were among those there in June, and George Gibbs will spend a week there in July. Carl Lawless, who is instructing in landscape painting, is exhibiting with the Art Association of Newport, R. I., July 14 to August 11, and will show a picture in Mystic, Conn., July 25 for two weeks, where Arthur Meltzer will also exhibit. The finished decoration "The Covered Bridge" by Mr. Lawless has been sold to Robert Feussle, of Fort Wayne, Ind., and "The Spring House in Spring" to Mrs. Elisha Cooper, of New Britain, Conn. Meltzer is now in Minneapolis, holding a one-man exhibition at the Bradstreet's Gallery, June 25 to July 9.

John H. Geisel, of the School of Industrial Art, is now in Hollywood, Cal., designing costumes for Sabatini's "Scaromouche."

E. H. Suydam's series of woodcuts of scenes in Cuba and Florida are being shown in the studio of H. Devitt Welsh, Baker building, where they will be throughout the summer.

Robert Susan, who has completed the portraits of Richard J. Beamish, Samuel S. Fleisher and George Arliss, is now at work on those of a popular debutante, Sarah Franklin Duane, and of Monte Wright.

Walker Hancock sailed on the *Letitia* to travel in England and France during the summer.

Clara N. Madeira sailed for Vera Cruz June 12, en route for Mexico City.

Portraits and landscapes from the collections of Mrs. George Sergeant and Howard Evans were sold at auction last

week (June 19-23) by the Philadelphia Art Galleries.

Among artists who remain near Philadelphia to paint are John J. Dull, S. Gertrude Schell, who will paint historic Germantown, and Juliet White Gross, who is in Sellersville, Pa.

—Edward Longstreth.

## Washington

At the Corcoran Gallery of Art are a landscape by John S. Sargent and a landscape by Claude Monet, loaned by Mr. and Mrs. Breckenridge Long.

The Arts Club has opened its new summer exhibition of paintings by resident members. It is an unusually fine display. The exhibitors include Mathilde M. Leisenring, Hattie Burdette, Eben Comins, Lewis P. Clephane, Warren Ferris, Margaret Bush-Brown, Clara Saunders, Mrs. V. O. Chase, Mrs. L. W. Casey, Alice E. Willoughby and Jessie Baker.

A bronze tablet was placed on the historic house, 2017 Eye St., now the home of the Arts Club, by the D. A. R. The tablet was unveiled by Mrs. Rose Gouverneur Hoes and Miss Maud C. Gouverneur, great-granddaughters of President Monroe. Mrs. William B. Hardy, state regent, made the presentation to the Arts Club, and the tablet was accepted by Henry Bush-Brown, former President of the Club, who designed the tablet, which is a bronze head in relief of President Monroe.

Mr. Bush-Brown is executing a new commission for a memorial fountain in honor of the late Commissioner H. B. F. Macfarland, to be erected in Pennsylvania Ave., N. W., near M. St. It will include a bas-relief portrait in bronze.

Alexis Many has recently sold three landscapes to a Washington collector. Two of them have the Washington Park, Rock Creek, for a subject, the third a scene in Arizona.

A gift of \$5,000 has been received by the American Institute of Architects from the Allied Architects' Association of Los Angeles to furnish the board room of the Institute at the Octagon House, which is the headquarters of the Institute. The Octagon was built in 1800 by John Taylor. It was occupied by President Madison as the executive mansion after the burning of the White House by the British.

—Helen Wright.

## Syracuse

There is at the Syracuse Museum of Fine Arts as a summer exhibition a collection of pictures representative of the work of the artists of Onondaga county. Invitations from the trustees of the Museum and the director, Fernando A. Carter, brought many responses from the painters in and near the city. Cash prizes are to be awarded for the best three pictures.

Among those represented in the display are Frank J. Russell, Regina M. Gates, Bergette Morain Farmer, Lucien Adelbert Davison, George A. Thurlow, M. Warner, Lucy C. Chapin, William L. Hudson, Frank Orr, Minnis S. Peck, H. P. Browne, Fred Barnes, Ray S. Link, George W. Simmons, Margaret Dobson, F. K. Robson, H. A. Becker, H. G. Aitken, James G. S. Dey, Harriet E. Wilkin, William T. Duckrow, E. G. Fenn, Rachel Bulley Trump, C. V. Donovan, Ruth Hudson Lee, Bradley Walker Tomlin, David Perlman, William Schreiber and Ethel Brand Wise.

## BOSTON

Thanks to the inclination of Harley Perkins, the new chairman of the exhibition committee of the Boston Art Club, for direct action, Bostonians are to have an opportunity to see the selected traveling exhibition of works from this year's International show at Carnegie Institute. When Mr. Perkins found out that the lack of a special fund had made it impossible for the Art Museum authorities to bring the show here, he rounded up a group of Art Club members and quickly secured the \$600 needed for shipping expenses and other incidentals. Thus does Boston at last get into the class with Cleveland and Detroit as a subscriber to the Carnegie prize tour.

The Copley Society, which has done more than its share in bringing big shows to Boston in years past, has now had the glory of sending the Sargent-Homer-Macknight water color exhibition to Paris. At last the French have discovered Homer.

A Boston painter who has been unusually fortunate in sales during the past year is somewhat put out because a writer has told his newspaper readers of the fact. One sighs to think of the number of painters who would be glad to tell the world truthfully that they are rich. Works by artists of Lowell, Mass., will be displayed at the Whistler House in that city for the summer.

Stanley Woodward's marine, in the current annual exhibition of the Concord Art Association, has been purchased by Russell Robb. —E. C. Sherburne.

## Hartford

The Morgan Memorial Museum has rearranged some of its permanent exhibits of paintings and is showing recent acquisitions also. Amongst the outstanding ones are "Innocence" by Greuze, and "A Moonlit Sea" by Winslow Homer, the latter being the sketch used for "The Summer Night" now in the Luxembourg; Mary Cassatt's pastel, "Child Holding Dog," and a portfolio of etchings of old Paris by Louis Orr, given by the artist's mother. George A. Gay, curator of prints, shows also from his private collection ninety-three examples of etchings by James McBey, said to be the most complete collection of this artist's work in this country.

James Goodwin McManus' portrait of Dr. J. J. McCook was formally dedicated in the presence of the artist, at the recent centennial celebration at Trinity College.

D. F. Wentworth's exhibition turned out to be a success. Eleven paintings were sold. —Carl Ringius.

## Pictures Sold by New Gallery

The New Gallery, 600 Madison Ave., sold 123 pictures during the past season, the first of its existence. This gallery specializes in modern art. Sales were made to Adolph Lewisohn, the Worcester Art Museum, Stephan Bourgeois, Heywood Broun, George S. Hellman and many others. European artists whose work was sold included Matisse, Derain, Vlaminck, Dufy, Signac, Modigliani, Bertin, Gregoriev and others, while the Americans were Marsden Hartley, Arnold Friedman, Leon Hartl, George Biddle, Charles Sheeler, Joseph Stella, James Rosenberg, Katherine Schmidt, Ernest Fiene, Carl Sprinchorn, John Marin and James Chapin.

National Sculpture Society.—Indoor and outdoor exhibition of American sculpture at the museums located at 156th St. and Broadway, to August 1.

N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.

New York School of Applied Design for Women, 160 Lexington Ave.—Exhibition of drawings for screens, ships and swinging signs.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.

Slamagundi Club, 47 Fifth Ave.—Summer exhibition of oil paintings by members, to Oct. 15.

Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—Paintings by XVIII century and modern masters; sculpture by Mario Korbel and Paul Manship.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

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